

Exhibition Extraordinary !!

CATALOGUE

OF
Pictures, Statues, Busts, Bronzes, &c. &c.

NOW EXHIBITING FOR SALE,

At the Great AUCTION-ROOM, Westminster.

TO WHICH ARE ANNEXED

SOME CRITICAL OBSERVATIONS.



FIRST DAY'S SALE.

Mr. EDMUNDS, Beaconsfield.

1. A CAPITAL stained DRAWING of PORTLAND HARBOUR in a MIST, the obscurity delineated in the most natural manner. A storm apparently rising in the back ground.
2. *The Conquest of France. A Vision.* This piece discovers a wonderful imagination, though it has been ill executed, and cannot possibly be deemed a finished performance.
3. *The Devils entering into the Herd of Swine.* This is indeed a sublime picture. The Connoisseur may always fancy he hears the Hogs grunt. The *Swinish Multitude* appear quite desperate.
4. *The celebrated Dagger Scene.* An hyperbolical sketch.
5. *A parliamentary Patriot.* Caricature, in the common style.
6. *The Battle of Hastings.* Execrable.
7. *A Pensioner skulking in the dark.* The countenance, though in deep shadow, is curiously expressive of meanness and of shame—the “darkness visible” is exquisitely hit off.

Mr. WINDMILL, Norwich.

8. *A Weaver and his Family starving.* A masterly production. Distress, Misery, and Despair, were never more charmingly portrayed—the dead child is beautiful.
9. *The inside of the Old Bailey, with three felons at the bar, just acquitted.* The design bad, and the colours too glaring.
10. *A War piece—unfinished.* The British troops are thrown too much in the back ground for effect.
11. *A Retreat.* The distresses of a flying army are here most forcibly displayed—the canvas, however, is too much crowded with the dying and the dead.
12. *The Passions personified.* Malice and pride are too prominent, and Cruelty is out of all rule. There is no keeping in this picture.
13. *The Delights of Poverty, an allegory.* A most scandalous composition.
14. *The Wish; or, the Decay of Commerce.* A hasty drawing, to serve as a frontispiece to a new novel called *Tyranny Triumphant.* There is no merit in the idea.

Late Mr. FREDERICK, Leicester-fields.

13. *A Bust of one of the Cæsars.* Though the marble is remarkably solid, yet it received a violent crack a few years ago, which, however, has been in some degree repaired: there is no genius or spirit in the production; the countenance is heavy and unmeaning; if it expresses any thing, it is obstinacy.

Mr. ST. GEORGE, St. James's-street.

16. *The Black Prince.* This picture has cost an immense sum of money, yet it is a wretched performance. The Hero of Poitiers seems absolutely degraded to a Covent-Garden Blood: the minutiae of the dress and the ornamental parts have been particularly attended to. The figure wants character.
17. *Captain Robadil, after his beating by Master Downright.* Although this picture is by the same hand, it is much inferior to the *Black Prince.* It is all shadow and no light.

18. *Venus rising from the Sea, a companion to the foregoing.* This valuable piece is just arrived from the Continent—report speaks highly of it.

N. B. It is not a work of Mr. St. George, but has been procured by his means.

Mr. ROSEWELL, Old Palace Yard.

19. *The Purser of an Indiaman, with the crew.* A scene in low life. One of the most respectable efforts of this master, although one of his earliest.
20. *Midas turning every thing he touched to Gold.* A rich composition. In addition to the asses' ears, the painter has ingeniously given him Tygers' claws, as appropriate to his unbounded rapacity.
21. *A gang of Robbers.* A conversation piece. Finely characteristic.
22. *Electrovering rascals; or the Briber outwitted.* A numerous drawing in Indian ink. It is really strange that such an indecent work should have been suffered to appear before the public, it is in every respect disgusting and disgraceful.

Mr. MURRAY, Mansfield-street.

23. *Morpheus playing upon the Bagpipes.* This picture is absolutely all opium, whoever looks at it must fall asleep.
24. *A Great Man in his Robes.* Kit Cat. A ludicrous production, and laughable in the extreme.
25. *An Ass in a River, drinking up the Moon.* A moral sketch. This pleasant fable is happily illustrated.
26. *The Angel Aristocracy.* This is a bold sketch of genius; but why should the Angel be covered with gold, and have the talons of a Dæmon, and why should he be represented as trampling upon, and destroying the poor and unprotected? Surely it is out of nature.
27. *Ignorance, Impudence, and Avarice dancing a Scotch Reel.* An entertaining allegorical grouse.

Mr. STEELBY, Charles-street, Berkley-square.

28. *One of the Gentlemen of Verona.* An insipid piece.

Mr. ADDLEBRAIN, Stratford-place.

29. *Portrait of a full-bottomed Wig—neatly finished.*
30. *The palace of Corruption.* A powerful design, but the colours are too transparent; they are actually seen through.
31. *Pompous inanity.* A fine conception, but feebly executed.
32. *A speaking Parrot from nature—without meaning; the bird is like an owl.*

Mr. FULTON, Upper Brook-street.

33. *A march in India.* An heterogeneous mass, without discrimination.
34. *A prize ticket, No. 15,500, delicately done.* Painted to commemorate the good fortune of a successful individual.
35. *A slave just bought in the Market.* Horrible, low, disgusting, contemptible.